



AMERICAN MUSEUM OF NATURAL HISTORY

MARGARET MEAD FILM & VIDEO FESTIVAL

INTIMATE STORIES | INTERNATIONAL VOICES

NOVEMBER 11-14, 2010



VENUE

All screenings are held at the American Museum of Natural History.

ENTRANCE

Entrance for screenings is on 77th Street between Central Park West and Columbus Avenue.

GETTING HERE

B train (weekdays only)
or **C** train to 81st Street – Museum of Natural History
1 train to 79th Street
M79, M7, M11, M86, M10, M104

TICKET PURCHASE

Tickets are not refundable.

Programs are subject to change. Please check the website for the most current schedule and updated information:
amnh.org/mead

Films are shown in various program formats, ranging from a single full-length movie to multiple short films. Ticket prices are per program.

Tickets may be purchased in advance for any program on the Festival schedule. Each program is identified by a program code. Please refer to the program code when ordering tickets.

TO ORDER

American Express, Visa, MasterCard, and Discover are accepted.

BY PHONE

Call (212) 769-5200,
Monday–Friday: 9 am–5 pm
Saturday: 9 am–4 pm

Have your credit card, membership category, and program codes ready when you call.

ONLINE

Visit amnh.org/mead

ON-SITE PURCHASE

Mid-October–November 14
Tickets may be purchased during Museum hours at the Advance/Group Sales desk in the Theodore Roosevelt Rotunda (Central Park West at 79th Street entrance) and at the Rose Center for Earth and Space (81st Street entrance).

DURING THE FESTIVAL

November 11–14
Tickets may be purchased one hour prior to show time at the 77th Street entrance only, between Central Park West and Columbus Avenue.

TICKET PRICES

General Public \$12 (Members \$10)

Opening Night and Closing Night \$15 (Members \$13)

Opening Night film PLUS reception with the filmmakers \$40

Closing Night film PLUS reception with the filmmakers \$40

BECOME A FRIEND OF THE FESTIVAL TODAY

Friend of the Festival package \$99 (a \$150 value!)

- Invitation to the Opening Night film and reception for TWO
- Six (6) tickets — your choice of programs

There are no fees to buy tickets online. Buy your tickets today at amnh.org/mead.

CAFÉ ON ONE

Grab a bite at the Museum's Café on One, open late during the Festival weekend:
November 11 until 7 pm
November 12 until 8:30 pm
November 13 until 8:30 pm
November 14 until 7 pm

W E L C O M E T O THE MEAD

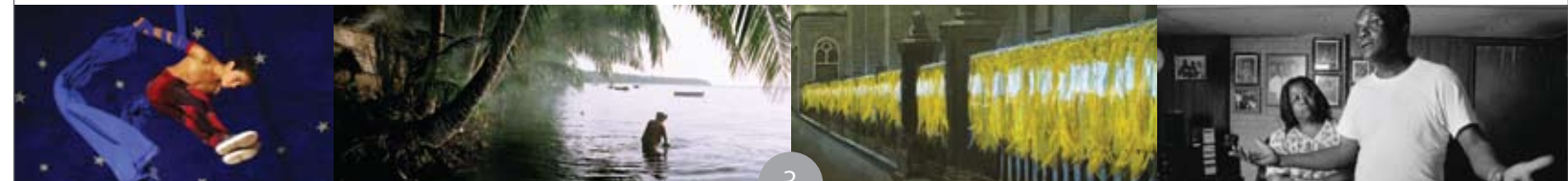
this year's films who have banded together to address some pressing need or to preserve a way of life.

An ethnic minority in the Slovak Republic and a nomadic tribe in Ethiopia hold tight to their traditions as the threat of extinction looms. Peruvian weavers pass on their centuries-old traditions to their daughters. Polynesians on a sinking island look to concerned scientists to save their home for future generations. The working poor in Cape Town organize to fight unjust evictions. A visual medium, documentary has a unique ability to show us these worlds, whether just outside the window, up the street, or oceans away. Documentaries bring us closer to stories remote to our experience and can motivate us to get involved, feel connected, and, just as importantly, to act as a witness.

The filmmaker's special talent is evident in how the story is told. To create an engaging documentary, the filmmaker often asks that we take a journey through unfamiliar and often complex, nuanced territory. As nonfiction filmmakers continue to take risks in their storytelling strategies, the genre itself is evolving to adapt to these artists' daring choices. To honor these innovative filmmakers, the Festival presents the first annual Margaret Mead Filmmaker Award, to be given to a documentarian who embodies not only the spirit and drive that anthropologist Margaret Mead brought to her work in documenting the diverse peoples of the world but who also exhibits a singular creative vision in bringing these stories to the screen. Look for the "Award Contender" notation throughout the program for the seven eligible films.

With hot off the editing bench premieres as well as rediscovered artifacts from the Museum library and archival documentaries that have paved the way for the current generations of filmmakers, the Mead endeavors to offer audiences a broad cross-section of visual storytelling that both respects and expands the documentary tradition. Celebrating 34 years, the Mead spotlights global diversity and interconnectedness through these documentaries. Call a neighbor and come join us.

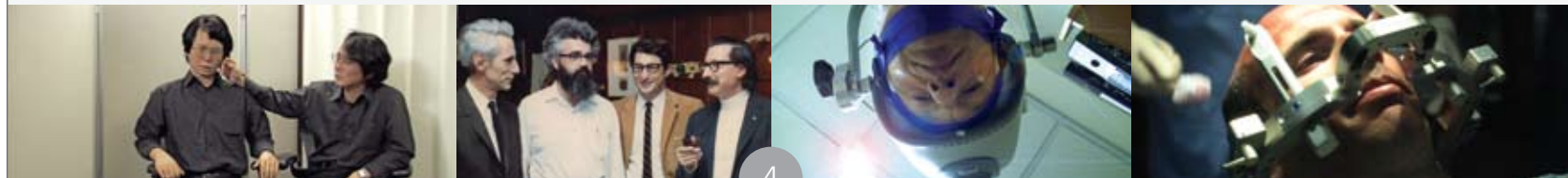
— Ariella Ben-Dov, Artistic and Festival Director



MIND ON THE BRAIN

A complex system of billions of neurons and trillions of synaptic connections, the brain remains the most mysterious of organs. It keeps us breathing, eating, working, planning, playing, thinking, feeling, dreaming, creating, and, when something goes wrong, it is on the brain we must rely to find solutions.

In conjunction with the Museum's exhibition **BRAIN: THE INSIDE STORY**, opening November 20, the Mead presents three films that examine the pursuit to understand the human mind. A global trek on the heels of the most advanced research in artificial intelligence, *Plug & Pray* critiques science's promise of a brighter, longer future through a melding of biology with robotics. *In the Garden of Sounds* considers the power of sound to stimulate our minds as a music therapist tries to reach children afflicted by autism, multiple sclerosis, and other disabilities. And, while doctors debate the very essence of the brain in *The Electric Mind*, four patients undergo experimental neurological procedures that could be their last medical hope.



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OPENING NIGHT

PLUG & PRAY (VON COMPUTERN UND ANDEREN MENSCHEN)

Judith Malek-Mahdavi
and Jens Schanze

THURSDAY, NOVEMBER 11 | 7 PM

Jens Schanze in Person **NEW YORK PREMIERE**

Germany, Italy, Japan,
United States

Biology is flawed. That is the assumption of these research scientists working relentlessly toward a human fusion with artificial intelligence. Joseph Weizenbaum, whose work in A.I. begat the technology later used in cruise missiles, seems to be the only one questioning the wisdom of that assumption, suggesting that these far-thinking scientists aren't really thinking far enough ahead.



5

CLOSING NIGHT

IN THE GARDEN OF SOUNDS (NEL GIARDINO DEI SUONI)

Nicola Bellucci
Italy, Switzerland

SUNDAY, NOVEMBER 14 | 7 PM

Filmmaker in Person **U.S. PREMIERE**

Wolfgang Fasser, a former physical therapist who went blind at age 22, is attuned to the healing power of sound. Using music and his own recordings of naturally occurring sounds to reach through the physical and mental barriers of developmentally disabled children, Fasser overcomes his own sensory limitations while helping others transcend theirs.



JOHN COHEN: A LIFE IN WORK



The Mead celebrates the life and work of John Cohen, prolific scholar, photographer, musician, and filmmaker. This seven-film series showcases the wide scope of his interests and his deep engagement with each, from the indigenous cultures of Peru to the musical traditions of Appalachia and the Greek coastal mountains. Cohen

spent six months in the Andes in the late 1950s, researching for his MFA, and later returned to make several films about the enduring culture of the Inca. An accomplished guitar, banjo, and mandolin player, Cohen set out to document the music of Appalachia and, in the process, brought Roscoe Holcomb and his high, lonesome sound to the attention of the world. Cohen also has deep roots in New York City, reflected primarily in his photographic work, which stretches across one of the city's most fertile artistic epochs, from the Abstract Expressionists through the Beats to the emergence of Pop Art. At first glance, Cohen's disparate interests belie the consistency of his artistic pursuits. Looking closer, it becomes evident that his lifelong exploration of the roots of tradition has revealed their deep relevance to modern life. Screening 16mm prints provided by Anthology Film Archives: *Peruvian Weaving: A Continuous Warp*, *Carnival in Q'eros*, *The High Lonesome Sound*, *The End of an Old Song*, *Sara and Maybelle: The Carter Family*, *Pericles in America*, and the world premiere of *Roscoe Holcomb from Daisy, Kentucky*.

WORLDS GONE BY

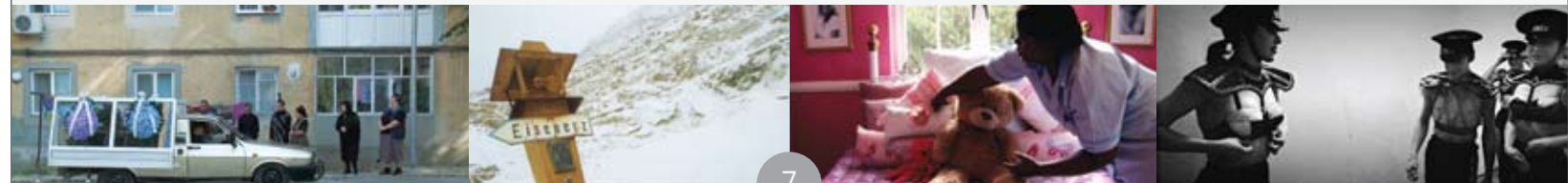


In 1895 when Fèlix-Louis Regnault captured footage of a Wolof woman making pots at the Exposition Ethnographique de l'Afrique Occidentale in Paris, he became the first ethnographic filmmaker. But it wasn't until Franz Boas encouraged his anthropology students, among them Margaret Mead, to document "the disappearing peoples of the world"

that anthropology adopted its now ubiquitous visual component. The makers of six films at this year's Mead are cloaked in the mantle of these audiovisual and scientific pioneers, using the camera's lens to shed light on remote or misunderstood cultures. Aaron Schock goes on the road with a traveling Mexican circus in *Circo*. Eva Eckert circles an Austrian alp in *A Mountain Musical*, humorously upturning stereotypes of yodelers. Jason Burlage's *My Land* and Marko Škop's *Osadné* take privileged looks at two mountain enclaves, one along the route of a popular tourist spot in the Andes and one at Europe's easternmost edge that aspires to attract tourism. Olisarali Olibui and Ben Young provide an insider view of a nomadic Ethiopian tribe in *Shooting with Mursi*. And, finally, with *There Once Was an Island*, Briar March crafts a plaintive call to action on behalf of Polynesian islanders about to lose their home to climate change. Drawing on 100 years of cinematic traditions, these filmmakers reinvigorate the language of documentary while, at the same time, committing these cultures to film before they disappear.

MARGARET MEAD FILMMAKER AWARD

The Margaret Mead Filmmaker Award recognizes documentary filmmakers who embody the spirit, energy, and innovation demonstrated by anthropologist Margaret Mead in her research, fieldwork, films, and writings. New this year, the award will be given to a filmmaker whose feature documentary offers a new perspective on a culture or community remote from the majority of our audiences' experience as well as displays artistic excellence and originality in storytelling technique. The makers of seven films at this year's Mead are contenders for the award: Nadav Harel for *The Electric Mind*; Nicola Bellucci for *In the Garden of Sounds*; Eva Eckert for *A Mountain Musical*; Stefan Constantinescu and Julio Soto for *My Beautiful Dacia*; Boris Bertram for *Tankograd*; Marc Francis and Nick Francis for *When China Met Africa*; and Alexander Kleider and Daniela Michel for *When the Mountain Meets Its Shadow*. The winning filmmaker(s) will be chosen by a jury of guest filmmakers and announced at a closing night celebration.



	1:00 pm	2:00	2:30	4:00	5:30	6:00	7:00	8:00	8:30
THU NOVEMBER 11							7:00 LEFRAK OPENING NIGHT Plug & Pray 90 MIN Prayers for Peace 8 MIN		
FRI NOVEMBER 12				4:30 LINDER Barefoot to Timbuktu 86 MIN		6:00 KAUFMANN The Electric Mind 60 MIN		8:00 KAUFMANN Tankograd 58 MIN	8:30 LINDER My Beautiful Dacia 74 MIN
SAT NOVEMBER 13	1:30 KAUFMANN SPECIAL EVENT Lantern Slides: Looking Glass Through History 32 MIN	2:00 PEOPLE CTR Carnival in Q'eros 32 MIN Peruvian Weaving: A Continuous Warp 25 MIN	2:30 LINDER When China Met Africa 75 MIN	4:00 PEOPLE CTR When the Mountain Meets Its Shadow 75 MIN	5:30 KAUFMANN Human Terrain 82 MINUTES	6:00 PEOPLE CTR In Comparison 61 MIN		8:00 KAUFMANN Circo 75 MIN The Poodle Trainer 6 MIN	8:30 LINDER Roscoe Holcomb from Daisy, KY 29 MIN Sara and Maybelle: The Carter Family 10 MIN
SUN NOVEMBER 14	1:00 KAUFMANN Secrets of the Tribe 94 MIN	2:00 PEOPLE CTR MEAD BRIEFING Unearthing the Pen 12 MIN Ghost Noise 23 MIN The Final Chapter 5 MIN By the River 12 MIN Barren 10 MIN	2:30 LINDER The High Lonesome Sound 30 MIN The End of an Old Song 27 MIN	4:00 KAUFMANN A Mountain Musical 52 MIN		6:30 LINDER Osadné 65 MIN On the Mountain 12 MIN	7:00 KAUFMANN CLOSING NIGHT In the Garden of Sounds 85 MIN		
				4:30 LINDER Born Sweet 28 MIN Shelter in Place 48 MIN		6:30 LINDER Because We Were Born 90 MIN		8:00 PEOPLE CTR Eleanore & the Timekeeper 76 MIN	
				4:00 PEOPLE CTR My Land 99 MIN		4:30 LINDER PANEL DISCUSSION The Observer Observed			

Mead Festival Lineup

PLUG & PRAY (VON COMPUTERN UND ANDEREN MENSCHEN)

Judith Malek-Mahdavi and Jens Schanze 2009 | 91 min

Germany, Italy, Japan, United States

OPENING NIGHT

THURSDAY, NOVEMBER 11 | 7 PM | PROGRAM F1 | LEFRAK

Jens Schanze in Person

NEW YORK PREMIERE

Fifty years ago, computers in their current form were the stuff of science fiction. Today, we rely upon them to control the electric grid, fly planes, store our collective knowledge, fight our wars, communicate with friends, and teach our children. The next generation of technology researchers envision robots as the future. From adult-sized, flesh-toned babysitters to nano-robots that circulate in our cells

improving our DNA, robots will be good for us. At least that's the assumption of scientists in labs in Boston, Genoa, Tokyo, and Hamburg as they move relentlessly forward with their cutting-edge research in artificial intelligence, among them the American inventor and futurist Ray Kurzweil, now spending millions on a way to "backup our brains." Biology, as they see it, is flawed and only risks improvement as it merges with these sophisticated machines. In *Plug & Pray*, one man comes forward to doubt the wisdom of the goal. Joseph Weizenbaum, whose work in AI begat the technology used in cruise missiles, urges us to reconsider our wholehearted embrace of technology before

robots become as ubiquitous as iPods.

CO-PRESENTED BY THE GOETHE-INSTITUT, NEW YORK

PRECEDED BY

PRAYERS FOR PEACE

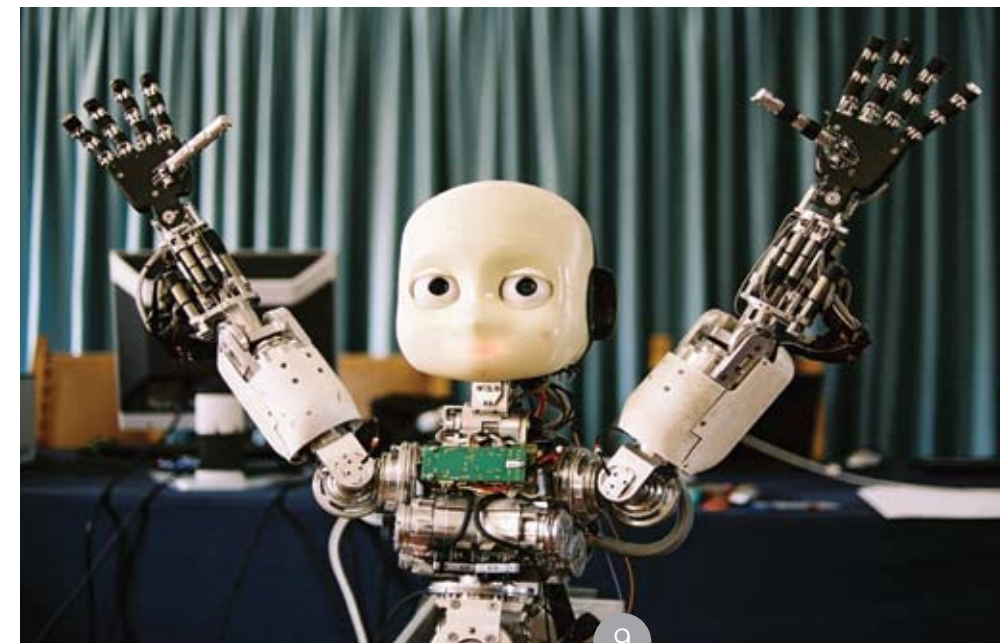
Dustin Grella 2009 | 8 min

Iraq, United States

Filmmaker in Person

Hand-drawn using pastels on a slate, this animation

eulogy honors the filmmaker's little brother, the soldier he never really knew.



BAREFOOT TO TIMBUKTU: ERNST AEBI – COME HELL OR HIGH WATER

Martina Egi
2009 | 86 min

Mali, The Netherlands
Antilles, Switzerland,
United States

FRIDAY, NOVEMBER 12 | 4:30 PM | PROGRAM F3 | LINDER

Ernst Aebi in Person Swiss artist Ernst Aebi made his name in the 1970s with his intricate pen-and-ink drawings. He made his money renovating lofts in downtown New York. His notoriety came when

he tried to rebuild a town in Mali. Along the route of the Paris-to-Dakar off-road race, Araouane used to be an oasis of more than 100 wells, where nomads and traders stopped off to refresh water supplies during their trans-Saharan crossings. When Aebi came in 1989, it had been buried by the shape-shifting dunes, its people basically living underground and its wells collapsing. Twenty years later, Swiss filmmaker Martina Egi joins the peripatetic Aebi on a trip to Araouane to check on the condition of the town, along the way trying to uncover what makes the great man tick.

CO-PRESENTED BY THE CONSULATE GENERAL OF SWITZERLAND IN NEW YORK



THE ELECTRIC MIND

Nadav Harel
2010 | 60 min

Israel

FRIDAY, NOVEMBER 12 | 6 PM | PROGRAM F4 | KAUFMANN

Filmmaker in Person **U.S. PREMIERE** Meet the doctors and patients on the cutting-edge of neurosurgery. “Most scientific funding goes toward brain research, but we

don’t know the anatomy of the brain of even a mouse,” laments one researcher. Lacking a complete blueprint of the trillions of nerve cells in the human brain, medical doctors and psychiatrists ask their patients to plunge head-first into experimental procedures in hopes of curing what

ails them. Tracking a ten-year old born with severe epilepsy, a clinically depressed octogenarian, a photographer with bipolar disorder, and a young father who suffers from dystonia, Israeli filmmaker Nadav Harel sticks close as each undergoes a series of controversial treatments from electric shock therapy to invasive neurosurgery. As the patients face their elusive diseases with varying degrees of resignation and optimism, psychiatrists, surgeons, and research scientists disagree over the essence of this enigmatic organ, proving that when it comes to our minds, the debate tends more toward the metaphysical than the physical.

CO-PRESENTED BY THE CENTER FOR NEURAL SCIENCE, NYU AND THE CONSULATE GENERAL OF ISRAEL IN NEW YORK

MARGARET MEAD FILMMAKER AWARD CONTENDER



JOHN COHEN: FROM ASTORIA TO ATHENS PERICLES IN AMERICA

John Cohen
1988 | 70 min

Greece, United States

FRIDAY, NOVEMBER 12 | 6 PM | PROGRAM F5 | PEOPLE CENTER

Filmmaker in Person Greek ex-patriot Pericles Halkias is nostalgic for the old country. Sitting in his basement in Queens surrounded by his instruments, he scorns

the modernization of his beloved Romani-inflected music, which he still plays in its pure form on the clarinet for New York’s Epirote community. In search of better opportunities, generations of Greeks have left the rocky slopes of Epirus, birthplace of Pericles, which is nestled in the northwest mountains bordering Albania. But the promise of steady work fulfilled in mid-century America cannot soothe the longing for homeland felt among New York’s Greek immigrant community. Traveling from Astoria to Athens, Cohen presents the music of Epirus, tracing back to its Romani roots. At once an elegy to this music’s expressive sound and a history of Greeks in America, this documentary conveys the ambiguous relationship these immigrants have with a culture left behind and with the New World, which, for better or worse, has become their home.

CO-PRESENTED BY THE
GREEK MUSEUM, THE CENTER
FOR GREEK AMERICAN HERITAGE



SHOOTING WITH MURSI

Olisarali Olibui
and **Ben Young**
2009 | 57 min

Ethiopia

FRIDAY, NOVEMBER 12 | 6:30 PM | PROGRAM F6 | LINDER

Filmmakers in Person **EAST COAST PREMIERE** Deep in the heart of Ethiopia’s fertile Omo Valley, the Mursi are a nomadic people ruled by consensus and the wisdom of elders. Uprooting seasonally in order to graze their cattle

and avoid the rainy season, they now find themselves encircled by three national parks, none of which they are allowed to enter. As roads that will crisscross their land are being built to facilitate tourism and recreational

game hunting, the Mursi and their culture face extinction.

A leader in his age group, the English-speaking Olisarali Olibui takes a digital camera among his tribe, capturing a candid portrayal of his people and their customs as they face the modern world and unwanted change that seems inevitable.

CO-PRESENTED BY THE CENTER FOR MEDIA, CULTURE, AND HISTORY/ THE CENTER FOR RELIGION AND MEDIA, NYU



TANKOGRAD

Boris Bertram
2009 | 58 min

Russia

FRIDAY, NOVEMBER 12 | 8 PM | PROGRAM F7 | KAUFMANN

Filmmaker in Person U.S. PREMIERE Chelyabinsk is

ground zero for three Mayak plutonium facility accidents that occurred during the Cold War. Built up around its industrial core known as Tankograd, the Siberian city became the hub of the Soviet Union's nuclear program. Sixty years later, the Russian government is trying to compensate those who were forced to clean up the radiation, even as it continues to ignore the dangers still posed by the ongoing effects of contamination. But Danish filmmaker Boris Bertram's *Tankograd* is no polemic on the dangers of nuclear waste. It instead offers insight into life in Chelyabinsk through the eyes of the lithe members of its Contemporary Dance Theater. Using footage of the quotidian activities of all four afflicted generations and of the dancers as they prepare "Celestial Bodies" for public performance, the documentary attests to the simple grace of being alive under extraordinary circumstances.

FOLLOWED BY A LIVE MUSICAL PERFORMANCE BY GHOST SOCIETY'S TOBIAS WILNER AND SARA SAVERY, WHO COMPOSED THE SCORE FOR *TANKOGRAD*.

MARGARET MEAD FILMMAKER AWARD CONTENDER



THERE ONCE WAS AN ISLAND: TE HENUA E NNOHO

Briar March
2010 | 80 min

Papua New Guinea

FRIDAY, NOVEMBER 12 | 8 PM | PROGRAM F8 | PEOPLE CENTER

Filmmaker in Person EAST COAST PREMIERE The Takuu

live in a Polynesian paradise. Among the towering palms, crystal blue waters, and white-sand beaches of an atoll off the shores of Papua New Guinea, the people of Nukutoa carry on without electricity and free from notions of private ownership. But the rising South Pacific is eroding their shores, threatening their taro crops and shoreline huts, forcing them to accept federal subsidies to survive. When



the government offers to relocate the islanders to the mainland before the sea water overtakes them, the Takuu request instead that environmental scientists investigate a way to save their home. Told from the perspective of three main characters, *There Once Was an Island* bears witness to the local effects of global climate change on a culture deeply rooted to its geography. Combining thoughtful interviews with spectacular outdoor cinematography, New Zealand documentarian Briar March creates a heartbreaking portrait of a people who must choose either to move away or die with their island.

MY BEAUTIFUL DACIA

Stefan Constantinescu
and **Julio Soto**
2009 | 74 min

Romania, Spain

FRIDAY, NOVEMBER 12 | 8:30 PM | PROGRAM F9 | LINDER

Julio Soto in Person U.S. PREMIERE The Romanian-made Dacia automobile is simultaneously a symbol of Communist oppression

and of homegrown know-how. When mass production began in 1968, ordinary Romanians could finally buy their own car yet had to wait up to five years to get one. Spanning the 1970s, 1980s, 1990s, and today, this documentary by Spaniard Julio Soto and Romanian Stefan Constantinescu takes the Dacia for a sardonic ride through Romania's dysfunctional history, from the tyranny of Nicolae Ceausescu to the caprice of capitalism's new regime. Through the windshields of assorted Dacias, we eventually come to realize what these countrymen already know: just because something is broken down doesn't mean it is not beloved.

CO-PRESENTED BY THE ROMANIAN CULTURAL INSTITUTE IN NEW YORK

MARGARET MEAD FILMMAKER AWARD CONTENDER



LANTERN SLIDES: LOOKING GLASS THROUGH HISTORY

SPECIAL EVENT | SATURDAY, NOVEMBER 13 | 1:30 PM | PROGRAM F10 | KAUFMANN

Join the Mead for an urban dig through the American Museum of Natural History's library archives. Once the foundation of a long-running and wildly popular series of lectures by zoologist and AMNH founder Albert Bickmore, the Museum's collection of more than 40,000 glass lantern slides were used as an educational tool starting in the late 1800s and were later circulated throughout New York City's public school system. Often hand-colored, these slides depict myriad subjects, such as landscapes, scientific specimens, and field expeditions captured around the world by the Museum's own scientists. In celebration of the recovery of about 20,000 of these rare artifacts, the Festival presents the opportunity to view these unique historical documents and stunning works of art through the eyes of in-house archivist **Barbara Mathé**. She will share the behind-the-scenes history of the lantern slides, photographs of Museum employees painting the original slides, and the fascinating story of their journey from AMNH to a basement in Staten Island and back again. Historian **Constance Areson Clarke** and media historian **Alison Griffiths** will also be on hand to discuss the wider history of lantern slides and educational media.

CO-PRESENTED BY INTERNATIONAL CENTER OF PHOTOGRAPHY AND THE NEW YORK STEREOSCOPIC SOCIETY



14

JOHN COHEN IN THE ANDES

CARNIVAL IN Q'EROS: WHERE THE MOUNTAIN MEETS THE JUNGLE

John Cohen | SATURDAY, NOVEMBER 13 | 2 PM | PROGRAM F11 | PEOPLE CENTER

1991 | 32 min

Peru

Filmmaker in Person The Q'eros live in the crease of land between the Andes and the Amazon, where they still practice the sacred rituals of their Incan ancestors. When

John Cohen filmed them in 1989, no outsider had ever witnessed their Carnival celebration, an all-night freeform ceremony of storytelling and flute-playing. Letting his camera wander over the mountain vistas, alpaca chewing cud, stone huts, and the red, brown, and blue tones of the Q'eros' colorful woven garb, Cohen opens a window onto this unique and ancient culture. When the filmmakers offer a gift of alpaca offspring to refurbish the community's diminishing herd, we have the privilege of witnessing the communal negotiations, in which everyone gets their say.

CO-PRESENTED BY PACHAMAMA PERUVIAN ARTS



15

PERUVIAN WEAVING: A CONTINUOUS WARP

John Cohen

1980 | 25 min

Peru

Filmmaker in Person A tradition that dates back to at least 2500 BC, Peruvian warp weaving has been passed down from woman to woman for generations and has changed little over time. Cohen takes us step by step through the

painstaking process, using contemporary footage shot among the Q'eros and archival footage from a 1946 educational film, in which American Museum of Natural History archaeologist Junius Bird describes his team's exciting discovery of Pre-Columbian textile artifacts on the coast of Peru and decodes the meanings woven into the fabric's designs.

CO-PRESENTED BY ABYAYALA ARTE Y CULTURA



WHEN CHINA MET AFRICA

Marc Francis and Nick Francis
2010 | 75 min

China, Zambia

SATURDAY, NOVEMBER 13 | 2:30 PM | PROGRAM F12 | LINDER
Filmmaker in Person **U.S. PREMIERE** It's "win-win" for both China and Zambia when the world's most populous country seeks investment opportunities in the sparsely populated landlocked republic in southern Africa.

Zambia's roads need rebuilding, its land needs cultivating, and its copper needs mining, and China's need for natural resources seems insatiable. British filmmakers Marc Francis and Nick Francis take a closer look at this perfect union, following the unfolding of international business deals once high-level negotiations are over. Zambian government officials adopt a laissez-faire attitude toward Chinese business practices as the Chinese try to meet deadlines and make as much money as possible. Meanwhile, the local workers once again find themselves at the brunt end of the colonial stick. In one instance, employees scramble to collect valuable fuel from a worksite oil spill as the bosses scurry to cover it up, throwing the vast cultural and economic divide between these two cultures into sharp relief.

CO-PRESENTED BY ASIAN CINEVISION

MARGARET MEAD FILMMAKER AWARD CONTENDER



WHEN THE MOUNTAIN MEETS ITS SHADOW

Alexander Kleider and Daniela Michel
2010 | 75 min

South Africa

SATURDAY, NOVEMBER 13 | 4 PM | PROGRAM F13 | PEOPLE CENTER
Filmmakers in Person **U.S. PREMIERE** Political apartheid ended in South Africa in 1994, yet economic justice still eludes the largely impoverished black population who continue to struggle for fair housing, access to

water, education for their children, and other basic human rights. German filmmakers Kleider and Michel take their camera to the slums of Cape



Town, South Africa, where privatization of government services and high-end housing developments have descended like a plague.

Zoliswa, a single mother of two,

works three days a week as a maid and is looking for a badly needed second job. Arnold, barely out of boyhood, works night patrol in a gated community while training to become an armed guard. Ashraf and Mne, of the Western Cape Town Anti-Conviction Campaign, who, as teenagers, were on the frontlines in the fight against Apartheid, now man the frontlines of poverty, teaching nonviolent forms of protest and practical ways of surviving the current wave of evictions. Through their stories, we learn that the struggle in South Africa may go by a different name, but the stakes are just as high.

MARGARET MEAD FILMMAKER AWARD CONTENDER

16

SHELTER IN PLACE

Zed Nelson and Hannah Patterson
2009 | 48 min

United States

SATURDAY, NOVEMBER 13 | 4:30 PM | PROGRAM F14 | LINDER
NEW YORK PREMIERE Flares and smoke plumes are everywhere visible from the neighborhoods that border the petrochemical plants of Port Arthur, Texas. Once home to a burgeoning black middle class in the 1940s, the Gulf Coast boomtown shifted demographics in the 1950s after the white ruling class forcefully segregated the population. The story did

not end happily with the success of the Civil Rights Movement, however, as the African American community still deals with de facto economic apartheid. Local oil refineries Valero, Pemcor, and Motiva spew untracked amounts of benzene, vinyl chlorides, and other known carcinogens into the atmosphere daily, contaminating the abutting low-income neighborhoods. In exchange for checks of inconsequential amounts, affected families have been signing away their rights to sue, while the spokesman for the petrochemical companies insists that all emissions fall within regulatory guidelines. British filmmakers Zed Nelson and Hannah Patterson visit Port Arthur, exposing the industry's culpability and giving voice to the townspeople's fight for their right to breathe clean air.

CO-PRESENTED BY HUMAN RIGHTS WATCH INTERNATIONAL FILM FESTIVAL



17

BORN SWEET

Cynthia Wade
2010 | 28 min

Cambodia

Fifteen-year-old Vinh forgets about the arsenic polluting his village's well water and his own body by dreaming of becoming a karaoke star.



HUMAN TERRAIN

James Der Derian, David Udris, and Michael Udris 2009 | 82 min

Afghanistan, United States

SATURDAY, NOVEMBER 13 | 5:30 PM | PROGRAM F15 | KAUFMANN

Filmmakers in Person **NEW YORK PREMIERE** To avoid mistakes made during the Vietnam War, the U.S. military's Human Terrain System recruits social scientists to serve alongside soldiers on the frontlines of America's foreign wars. Hoping to use academia's accumulated knowledge to win "hearts and minds" in addition to street battles, the generals embed anthropologists with fighting units. A collaboration between Watson Institute Research Fellow James Der Derian and filmmakers David Udris and Michael Udris, this

documentary examines all sides of the Human Terrain System as it tries to teach cultural sensitivity to soldiers who must make split second decisions about who is the enemy and who is not. Then suddenly, participating anthropologist Michael Bhatia is killed in Afghanistan, calling into question the efficacy and ethics of a program that puts scholars on the frontlines of blood-and-guts battlefields.

CO-PRESENTED BY ASIA SOCIETY AND THE DEPARTMENT OF ANTHROPOLOGY, NYU



IN COMPARISON (ZUM VERGLEICH)

Harun Farocki 2009 | 61 min

Austria, Burkina Faso, France, Germany, India, Switzerland

SATURDAY, NOVEMBER 13 | 6 PM | PROGRAM F16 | PEOPLE CENTER

Filmmaker in Person The brick has been integral in everything from the Great Wall of China to the Aztec Pyramid of the Sun, from the Ishtar Gate of Babylon to the warehouses of New York's Lower East Side. Around for the last 10,000 years, the ubiquitous brick can be rectangular or curvaceous, fired or mixed with cement, solid or with an

internal arch. Whatever its form, it continues to constitute our world, as German director Harun Farocki reminds us in this quietly observed documentary of how they are made and used across geography and cultures. From a community clinic in Burkina Faso, where each brick is handmade steps away from a rising structure, to a factory in Germany, where prefab walls are built on an automated assembly line, this literal building-block of human civilization stands as a mute witness to what has been sacrificed and gained in the march to modernization.

CO-PRESENTED BY THE DEPARTMENT OF ANTHROPOLOGY, BARNARD COLLEGE, COLUMBIA UNIVERSITY AND THE GOETHE-INSTITUT, NEW YORK



BECAUSE WE WERE BORN (PUISQUE NOUS SOMMES NÉS)

Jean-Pierre Duret and Andrea Santana 2008 | 90 min

Brazil

SATURDAY, NOVEMBER 13 | 6:30 PM | PROGRAM F17 | LINDER

Filmmakers in Person **NEW YORK PREMIERE** At a truck stop in Brazil's arid northeastern state of Pernambuco, Nego and Cocada live by their wits, picking up odd

jobs to earn one or two measly reals. Alternately despairing and hopeful, these young boys on the brink of manhood carry around their small dreams, spun from the imperfect examples of the grownups that surround them. French filmmaker Duret and Brazilian filmmaker Santana show us the world through the eyes of Nego and Cocado, as their neighbors make due with next to nothing and the transient truckers seem to have it all. Whether scavenging leftover food from restaurant plates, sleeping in a benevolent driver's cab, or doing chores at home after a long day's hustle, they turn to each other for comfort and company and wonder what no one of such a tender age should have to wonder: what will become of me?

CO-PRESENTED BY CINEMA TROPICAL



CIRCO

Aaron Schock
2010 | 75 min

Mexico, United States

SATURDAY, NOVEMBER 13 | 8 PM | PROGRAM F18 | KAUFMANN

Filmmaker in Person **NEW YORK CITY PREMIERE** The Ponce family circuses have been entertaining Mexican audiences for more than a century. The Gran Circo Mexico branch runs on the blood and sweat of Tino and his extended family. Pitching the big top, tending to the animals, repairing an old truck, making candy apples, practicing their acts—this itinerant enterprise requires everyone's constant time and attention, including that of the children who have yet to learn to read and write. Going behind the scenes of Circo Mexico, American filmmaker Aaron Schock intimately engages with the daily hardships of this small family business faced with increasing financial pressures and dwindling audiences, revealing the internal conflicts that arise when older generations expect the younger to carry on its traditions, whatever the cost.

CO-PRESENTED BY THE PALEY CENTER
FOR MEDIA

PRECEDED BY

THE POODLE TRAINER

Vance Malone
2009 | 6 min

United States

Irina Markova and her amazing performing dogs.



ELEANORE & THE TIMEKEEPER

Danièle Wilmouth
2010 | 76 min

United States

SATURDAY, NOVEMBER 13 | 8 PM | PROGRAM F19 | PEOPLE CENTER

EAST COAST PREMIERE From time to time, the filmmaker visits her grandmother who has been caring for her mentally disabled son, Ronnie, the filmmaker's uncle, for all of his 62 years. Rising every morning at 6 am, Ronnie wakes Eleanore, always still fast asleep.

Bathed in the light of dawn that envelopes their Pennsylvania farmhouse, Ronnie sits alone at his desk stacking cut paper in neat rows, waiting for his mother to come downstairs and breakfast to be served. Wilmouth portrays their daily life from a familiar reserve, showing us the quiet amenable ways in which the pair have adapted to each other. The routine is broken when Eleanore, more than 90 years old herself, must have knee surgery that will require weeks of recovery and rehabilitation. Who will look after Ronnie? While making arrangements for her son's temporary care, Eleanore confronts the hard reality that she will not always be there for him and, more startling, that he may be more self-sufficient than she thinks.



JOHN COHEN AND THE MUSIC OF APPALACHIA

ROSCOE HOLCOMB FROM DAISY, KENTUCKY

John Cohen
2010 | 29 min
United States

SATURDAY, NOVEMBER 13 | 8:30 PM | PROGRAM F20 | LINDER
Filmmaker in Person **WORLD PREMIERE** When John Cohen met Roscoe Holcomb in 1962, Holcomb was down on his luck, having been forced to quit his job in the mines after a workplace injury. In moments of reflection on his front porch, Holcomb shares his life story with Cohen and displays his exceptional banjo playing,



infused with the soul and grit of his hard-scrabble existence in Appalachia. This new film is composed of 16mm outtakes from interviews with Holcomb and his family, performance footage, and scenes of Appalachian life shot for Cohen's 1963 film *The High Lonesome Sound*, which will be shown on Sunday afternoon.

CO-PRESENTED BY THE JALOPLY THEATRE AND SCHOOL OF MUSIC

SARA AND MAYBELLE: THE CARTER FAMILY

John Cohen
1981 | 10 min
United States

Cousins Sara and Maybelle Carter were central to the extended first family of country music, yet performance footage of the two is rare. Cohen captures their characteristic guitar picking and harmonies in the songs "Sweet Fern" and "Solid Gone," recorded under a tree on the outskirts of the Newport Folk Festival in 1967.

FOLLOWED BY A LIVE MUSICAL PERFORMANCE BY JOHN COHEN AND HIS BAND, THE DUST BUSTERS.

CO-PRESENTED BY THE JALOPLY THEATRE AND SCHOOL OF MUSIC



SECRETS OF THE TRIBE

José Padilha
2010 | 94 min
Brazil, United States

SUNDAY, NOVEMBER 14 | 1 PM | PROGRAM F21 | KAUFMANN

Filmmaker in Person **NEW YORK PREMIERE** The Yanomami are the most studied indigenous people in the world. Since the Amazon tribe's first contact with white men in the early 20th century, anthropologists, medical researchers, adventurers, journalists, filmmakers, and missionaries have made careers out of this culture insulated by the jungles of Brazil and Venezuela. When American journalist

Patrick Tierney published *Darkness in El Dorado: How Scientists and Journalists Devastated the Amazon*, which documented incidences of pederasty and other grave human rights violations committed by some of anthropology's most distinguished researchers, the book rocked the foundation of the discipline.

Intercutting present-day interviews with surviving members of the tribe and ethnographic film footage shot of them over many years, Brazilian filmmaker José Padilha revisits the controversies laid out by Tierney, turning the camera on the anthropologists in an attempt to determine who knew what and when. While the academics debate methods and deflect blame, the tribe gets its say. "Look here," one tribesman says to the camera, "they are taking my picture again. You should be ignorant of us."

CO-PRESENTED BY THE FILM AND VIDEO CENTER, SMITHSONIAN NATIONAL MUSEUM OF THE AMERICAN INDIAN



MEAD BRIEFING: SHORT DOCUMENTARIES

SUNDAY, NOVEMBER 14 | 2 PM | PROGRAM F22 | PEOPLE CENTER



Carol Salter
2009 | 12 min
Uganda

UNEARTHING THE PEN

NEW YORK PREMIERE A young Ugandan shepherd struggles to reconcile his longing to read and write with the traditions of his tribe, which 40 years ago put a curse on the pen.



Marcia Connolly
2010 | 23 min
Canada

GHOST NOISE

Filmmaker in Person U.S. PREMIERE An encounter with artist Shuvina Ashoona in her natural habitat, Marcia Connolly's film adopts the Inuit woman's poetic artistry, which draws its inspiration from the mythological and mundane in equal parts.



Mina T. Son
2009 | 5 min
United States

THE FINAL CHAPTER

WORLD PREMIERE A black-and-white sketch of three Californians who are more curious, and honest, about death than most.

Magdalena Kowalczyk
2006 | 12 min
Poland

BY THE RIVER (PRZY RZECE)

Filmmaker in Person U.S. PREMIERE Down the Vistula River outside Warsaw, a 19th century kind of life unfolds among the thickets that grow along the frozen banks of the modern waterway.



Saskia Kluit and Hanneke van der Linden
2010 | 10 min
The Netherlands

BARREN (DOFFER)

U.S. PREMIERE In this live-action documentary delicately overlaid with animated ink drawings, a widower dismantles the dovecot that once housed his beloved homing pigeons.



CO-PRESENTED BY ROOFTOP FILMS

JOHN COHEN AND THE MUSIC OF APPALACHIA II THE HIGH LONESOME SOUND

John Cohen
1963 | 30 min
United States

SUNDAY, NOVEMBER 14 | 2:30 PM | PROGRAM F23 | LINDER

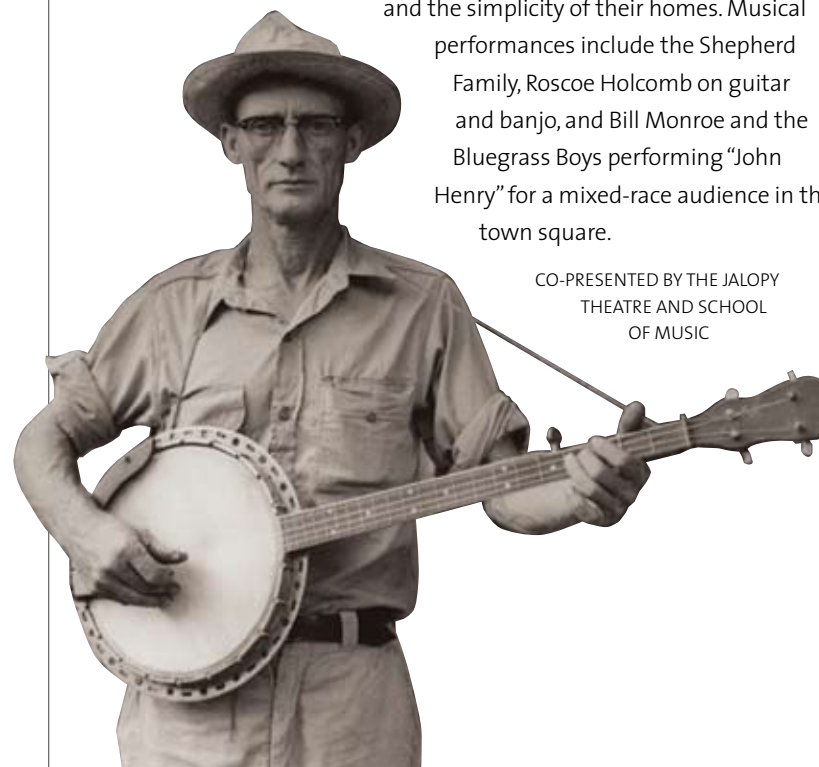
Filmmaker in Person In one of his most celebrated works, John Cohen illuminates the deep connection the people of Appalachia feel to their musical traditions. Set in eastern

Kentucky, Cohen's first film documents the songs of church-goers, miners, and farmers expressing the joys and sorrows of life, while pausing to

record the beauty of the surrounding mountains and the simplicity of their homes. Musical performances include the Shepherd

Family, Roscoe Holcomb on guitar and banjo, and Bill Monroe and the Bluegrass Boys performing "John Henry" for a mixed-race audience in the town square.

CO-PRESENTED BY THE JALOPY
THEATRE AND SCHOOL
OF MUSIC



THE END OF AN OLD SONG

John Cohen
1972 | 27 min
United States

In 1916, folk musicologist Cecil Sharp described North Carolina's Appalachia as a place "in which singing was as common and almost as universal a practice as speaking." Generations later, with jukeboxes invading the diners

where neighbors once gathered in communal song, Dillard Chandler has become one of the last performers of a nearly lost tradition. A liminal figure who straddles the old and new, Chandler renders traditional English ballads as testimony of the continued hardships faced by the people of Appalachia and an evocation of a world gone by.



A MOUNTAIN MUSICAL (EISENWURZEN: DAS MUSICAL)

Eva Eckert
2008 | 52 min
Austria

SUNDAY, NOVEMBER 14 | 4 PM | PROGRAM F24 | KAUFMANN

Filmmaker in Person **U.S. PREMIERE** A man tears out his wife's hair. A young poacher is shot down by his father. A pig is violently butchered. For the people of the rural and industrial communities that surround Erzberg, a mountain in the Austrian Alps that has been mined for its iron ore since Roman times, these lyrics comprise the stories of their lives. Far from the sanitized image associated with Tyrolean folk singers, these hard-working, hard-drinking people from the heart of Bavaria recount in their crisp, rippling yodel the grim and gay details of their lives with equal gusto. With a fine art photographer's eye for composition and the patience of a paid-by-the-hour psychiatrist, Austrian filmmaker Eva Eckert circles Erzberg coaxing the old-timers into performing these songs. The resulting film is both an ethnomusicology and a humorous but no-less-moving portrait of an all-but-vanished Alpine culture.

MARGARET MEAD FILMMAKER AWARD CONTENDER



MY LAND (MI CHACRA)

Jason Burlage
2009 | 99 min
Peru

SUNDAY, NOVEMBER 14 | 4 PM | PROGRAM F25 | PEOPLE CENTER

EAST COAST PREMIERE Feliciano farms the slopes of the southern Andean mountains in the ancient ways taught to him by his father. With his wife and young son by his side, he tills, plants, and harvests corn, potatoes, and beans, guided



by the seasons and the stars in the night sky and aided by the cooperative spirit of the neighboring farmers. But amid the stunning vistas of the patchwork tracts of farmland and snow-dusted peaks of the Andes, life for these Peruvian descendants of the Inca is anything but romantic. Unpredictable weather patterns and the vagaries of the marketplace force Feliciano to earn money outside the family farm. Serving every year as porter to tourists hiking to Machu Picchu, he glimpses the modern lifestyle of outsiders. Laced with the Andean flute song of the *quena*, Feliciano's story unfolds unexpectedly, as he discloses that he would rather leave behind a centuries-old way of life than witness its slow demise.

CO-PRESENTED BY CINEMA TROPICAL

THE OBSERVER OBSERVED

PANEL DISCUSSION **SUNDAY, NOVEMBER 14 | 4:30 PM** | PROGRAM F26 | LINDER

Since Robert Flaherty's *Nanook of the North* and Margaret Mead's films of the Balinese, anthropology and filmmaking have been closely linked in the study of culture. But what happens when the Observer becomes the Observed? Some documentaries in this year's festival turn the table on anthropologists, putting them on film. *Secrets of the Tribe* investigates accusations of misconduct in fieldwork among the Yanomami. *Human Terrain* examines the American military's program of embedding social



scientists alongside soldiers in the battlefield. In *Shooting with Mursi*, anthropological subject turns filmmaker, taking control of the process of representation. This panel will address this role reversal as well as examine how anthropology is represented through visual media and how the discipline polices itself. Join leading scholars and visiting filmmakers in what is sure to be a lively discussion of the ethics of anthropology.

Panelists: **Terence S. Turner**, professor of anthropology, Cornell University; **Setha M. Low**, professor of psychology, City University of New York; **Olisarali Olibui**, filmmaker, *Shooting with Mursi*; **Peter Whiteley**, curator of Native American ethnology, American Museum of Natural History.

Moderated by **Faye Ginsburg**, David B. Kriser Professor of Anthropology and director, Center for Media, Culture, and History, New York University.

Introduced by **Laurel Kendall**, curator and chair of the division of Anthropology, American Museum of Natural History.

OSADNÉ

Marko Škop
2009 | 65 min
Czech Republic, Slovak Republic

SUNDAY, NOVEMBER 14 | 6:30 PM | PROGRAM F27 | LINDER

NEW YORK PREMIERE Osadné is dying. A small village cradled in a valley of Slovakia's mountains, it is home to 200 Rusyns, a dwindling minority on the easternmost

edge of Europe. To save the town from further population attrition, the long-time mayor, a newly posted orthodox priest, and the media-savvy head of the Rusyn revival movement look to the European Union, which the Slovak Republic joined in 2004. The threesome make a pilgrimage to EU's parliament in Brussels to raise support for competing plans to improve the local economy—a Chapel of Grief and a monastery. By turns distant and intimate, ironic and poignant, this documentary traces the political education of these well-intentioned crusaders as they try to draw attention to Osadné's plight. When Beethoven's "Ode to Joy" surges on the soundtrack as the camera sweeps from the packed galley to the nearly empty parliamentary chamber on the day the Rusyns visit, Slovak director Marko Škop is preparing us for inevitable disappointment and, at the same time, sharing a complicit smile.



CO-PRESENTED CEC ARTSLINK

PRECEDED BY

ON THE MOUNTAIN

Lauren Cook
2010 | 12 min
United States

WORLD PREMIERE A former "flatlander," Ray Singer now enjoys the solitude of Crown King in Arizona's Bradshaw Mountains, witching wells for his neighbors and identifying unmarked graves.

IN THE GARDEN OF SOUNDS (NEL GIARDINO DEI SUONI)

CLOSING NIGHT

Nicola Bellucci
2010 | 85 min

SUNDAY, NOVEMBER 14 | 7 PM | PROGRAM F28 | KAUFFMAN

Filmmaker in Person **U.S. PREMIERE** Tucked into a small Swiss hamlet, Wolfgang Fasser's studio is filled with cymbals, drums, and other noisemakers, including a therapeutic table built on a bed of musical strings. A former physical therapist who went blind at age 22 from the genetic disease *retinitus pigmentosa*, he now works with developmentally disabled children, using music and natural sounds to reach



through each child's particular physical and mental barrier. Whether capturing birdsong in the early dawn, calming a restless patient, or attending to the townspeople's various complaints at the local market, Fasser moves through the world fluidly and purposefully, overcoming his own sensory limitations while helping others transcend theirs. In the end, his profound appreciation for the subtleties of sound draws attention to the paucity of perception for which most of us settle.

MARGARET MEAD FILMMAKER AWARD
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